



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER

VOL. II.—No. 2.

NEW YORK, MAY, 1883.

Per Annum, Four Dollars.
Single Copies, 35 Cents.

Copyright, 1883, by E. W. BULLINGER, all rights reserved.

Entered at the New York Post Office, as Second-class Mail Matter.

The Decorator and Furnisher.

Issued on the Third Saturday of each Month.

Published by . . . E. W. BULLINGER.

Edited by . . . A. CURTIS BOND.

OFFICE, 75 FULTON STREET, NEW YORK.

Subscription.....\$4.00 per Year,

(Patent Binder, 40 Cents Extra, to Subscribers.)

Single Numbers35 cents.

English and French Subscribers supplied through our Agencies.

LONDON AGENCY.....GRIFFITH & FARRAN, cor. St. Pauls Churchyard.
PARIS AGENCY.....V. E. MOREL & Co

Advertising Terms.

Single Insertion, \$2 50 per inch; Twelve Insertions, \$20 00 per inch.
Terms for larger spaces made known on application.

CONTRIBUTORS:

HENRY B. WHEATLEY.....London.
Mrs. M. E. HAWES, Author of "Art of Decoration".....London.
ROBERT W. EDIS, Author of "Decoration and Furnishing of Town Houses".....London.
GILBERT R. REDGRAVE, Secretary, Technical Commission of Great Britain.....London.
F. EDWARD HULME, Author "Principles of Ornamental Art".....London.
LUTHER HOOPER.....London.
LEWIS F. DAY, Author of "Every Day Art," and other Works.....London.
W. CAVE THOMAS.....London.
THEODORE CHILD.....Paris.
FRANKLIN B. HOUGH, Chief of Forestry Division, Washington.
FRANK T. ROBINSON.....Boston Transcript, Boston.
RALPH A. CRAM....."
GEO. CURTIS WRIGHT.....New York City.
Miss MARY GAY HUMPHREY....."
And many others.

ARTISTS:

HENRY SHAW.....London.
E. W. POLEY.....London.
JNO. W. H. WATTS.....Ottawa, Canada.
JAMES THOMSON.....Boston, Mass.
S. N. SMALL....."
GEORGE R. HALM.....New York City.
EDWARD DEWSON....."
J. W. BLISS.....Providence, R. I.
GOULD & ANGELL....."
RAFAEL GUASTAVINO.....New York City.
W. P. HOOPER....."
A. F. W. LESLIE....."
And many others.

Booksellers and Newsdealers will be supplied by the AMERICAN NEWS COMPANY, through their various Branches, as follows:

The American News Company.....New York, N.Y.
The International News Company.....New York, N.Y.
The National News Company.....New York, N.Y.
The New York News Company.....New York, N.Y.
The Brooklyn News Company.....Brooklyn, N.Y.
The Williamsburg News Company.....Brooklyn, N.Y.
The New England News Company.....Boston, Mass.
The Central News Company.....Philadelphia, Pa.
The Baltimore News Company.....Baltimore, Md.
The Western News Company.....Chicago, Ill.
The St. Louis News Company.....St. Louis, Mo.
The Cincinnati News Company.....Cincinnati, Ohio.
The Detroit News Company.....Detroit, Mich.
The Pittsburgh News Company.....Pittsburgh, Pa.
The Albany News Company.....Albany, N.Y.
The New Orleans News Company.....New Orleans, La.
The San Francisco News Company.....San Francisco, Cal.
The Washington News Company.....Washington, D.C.
The Rhode Island News Company.....Providence, R.I.
The Newark News Company.....Newark, N.J.
The American News Company.....St. Paul, Minn.
The American News Company.....Kansas City, Mo.
The American News Company.....Omaha, Neb.
The American News Company.....Denver, Col.
The Montreal News Company.....Montreal, Canada.
The Toronto News Company.....Toronto, Ontario, Canada.
The Toronto News Company, Clifton Branch.....Clifton, Ontario, Canada.

No advertisement (or "puff") will be inserted in the Editorial or Reading matter, at any price; parties having new designs may have them displayed, free of charge, if worthy of our special notice.

Designs and Articles submitted for publication will be returned, if not accepted.

Correspondents will please give their full address in each communication.

ART AND ILLITERACY.

THE increasing interest in art matters, and particularly the lesser arts pertaining to the beautifying of our homes, has been greeted on all sides as a sign of an advance in culture on the part of our people at large. It is quite axiomatic to speak of art and culture as being closely allied, in fact rather as if the terms were synonymous, and the popular conception of art is so intermixed with the idea of education, that the much talked of "Art Schools" are commonly supposed to be the mediums by which art can be most easily and most thoroughly diffused. It really seems as if we were all taking a most utilitarian view of the matter, as if art, at least those branches belonging to or connected with the trades, was simply a matter of education and of training. If these views are correct, it should follow that the existence of a general increasing interest in decorative matters evinces a corresponding general increase in education, or that the people are moving on a higher plane of thought; and, arguing thus, we all have good reason to sit complacently back in our easy chairs, and wonder to what fine ends we are coming.

But behind this placid feeling of contentment, there are some very stern facts, a contemplation of which will somewhat disturb the dream. The report of the United States Commissioner of Education furnishes some material for very serious consideration, showing, as it does, an increase of illiteracy in our country which is startling and very curious.

There are 5,000,000 children of school age in this country that have never been taught to read or write; there are 6,239,958 children over ten years of age, that do not know their letters. Nor can it be said that these children are immigrants, for it is found, in the thirteen original states, that those of foreign birth who cannot read number 763,620, and the natives, 2,255,460, all these being white persons; the negroes in the same states, and of the same age and of the same ignorance, number 3,220,678. The disparity is not much credit to the whites, when we remember that the colored people were, until within a score of years, in some of the States, kept in a condition of servitude, in which when reading and writing were acquirements that called for condign punishment.

In this total for the white population there has been an increase in the past ten years of 581,814 illiterates.

Among the older persons we find in a voting population of 7,623,000, embraced in the Northern, Middle and Western States, 1,580,000 who are unable to read and write; the voters of the Southern States number 2,775,000, of whom 1,123,000 are illiterate. Thus forty-five per cent of the Southern voters and twenty per cent of the voters of the remaining states, are in a condition of book ignorance, unable to read or write. Careful estimates show that about twenty-two per cent of the entire population are illiterate, an increase of five per cent over the census of 1870. In New York State, where all the facilities for education are freely provided, there are 77,120 illiterate male adults.

How the undeniable growth of interest in art matters, and this official announcement of the increase of ignorance, can be reconciled with each other, on any ordinary and accepted theory as to the influence of art on the mind, the thoughts and the habits of a people, is a very curious problem. It looks very much as if the roseate pictures of the art teachers and cranks, as to the conditions of things, had blinded us to the real position of affairs, and if there is any real relation between education, or culture, and art, it certainly is high time that some well defined and authoritative power should take hold of the question of the rudimentary education of the masses, in earnest. Nor should this movement be left entirely to the government only, or to any one class of individuals, for, more than all others, every manufacturer is interested in having the standard of thought and desires raised. There can be no question that education and the arts are the handmaids of commerce, and there could be no more profitable investment for our associations of manufacturers, our mercantile and stock exchanges, and our tradesmen generally, than an organized, permanent and continued interest in every method of educating the people at large.

COLOR IN DECORATION.

ENGLAND and the United States show less disposition to use colors in the decoration of their houses than do the inhabitants of the Eastern countries. An Indian decoration is enlivened by the greatest variety of tints—flowers, leaves and grasses in their native colors, and many varieties of flowers spring from a single stalk. Some have red flowers or blue upon one side, while the other side is given up to white or yellow. The Arabs, too, exhaust their greens, and blues, and purples, and reds and black upon their walls and ceilings, and make their apartments perfect kaleidoscopes of colors, and with beautiful results, withal. Certainly we must go the Orient if we seek examples of daring brilliancy, and look for the harmonizing of violent colors. Look at a Chinese silk or a Japanese lacquer, and there is found the most charming and graceful combinations of colors that are often antagonistic by nature.

With us, however, colors have been tempered, subdued and abused. We have striven to keep glowing tints out of our scheme of decoration, and yet we cannot fail to applaud the Arab or the Japanese. We reproduce classic architecture, and sneer at classic coloring.

Furniture is loaded with ornaments of the periods that freely used colored decoration of the most glowing kind, and placed in rooms that are sepulchral in their lack of glow, or insipid and flavorless, in their faded and washed out tints of coloring.

We have been suffering from an attack of color-phobia, a sort of rabies that threw us into convulsions at the idea of reproducing a Jacqueminot, or a Golden Rod, or a Carnation in our wall or other decorations, and until the apostle of the new creed came among us, we would not, even for a moment, have harbored the gaudy old Sunflower. Like all other popular weaknesses, this dreadful illusion must have an end, and there are indications that a new era is rapidly approaching. When "peacock blues" and "garnets" and "crushed strawberry" and "heliotrope" and perhaps the gorgeous "mazarin," come more freely into use, as they surely will do very soon, people will undoubtedly look back at the coloring of the past decade as a kind of hideous nightmare.